

Purchase a copy—new or used—of *The Norton Book of Personal Essays*, edited by Joseph Epstein (ISBN 0-393-03654-5), read and annotate the introduction (pp. 11-24), read and annotate the first 25 essays (pp. 25-210), and write rhetorical strategy outlines for your choice of ten (10) of those essays, as described below and exemplified on the back of this page. You may also want to read the brief three-page essay, “The Bey” by Bruce Chatwin, used in the example. We recommend that you spread these readings out over the summer instead of waiting until just before the start of school. The write-ups will be due the second day of school and will count as a major part of your first quarter grade.

Each essay that you read will have a primary *rhetorical mode*, which serves as the organizing principle used to convey the writer’s thesis, purpose, or some effect. In a brief introductory paragraph identify author, title, and the *rhetorical mode* of the essay through the use of a specific nouns and verbs, reflecting that mode. Broad categories include ***descriptive***, ***narrative***, ***argumentative***, and ***expository*** including *cause and effect*, *comparison and contrast*, *definition*, *division and classification*, *examples*, and *process*. Although each essay should have one primary mode, essays tend to integrate several modes of discourse. Once you have a general idea about the essay’s primary rhetorical mode, you might want to do some research to see if you can be more specific. The verbs that you use in your introduction should reflect the main purpose of the piece or a main effect. For example, an argumentative essay might evaluate, criticize, refute, challenge, confront, or debunk a societal convention or specific claim, while an expository essay might classify types of weddings or countries, analyze the causes of some phenomenon, or explain the process involved in making glass. Moreover, instead of merely calling the argument an argument, you might be able to classify the argument as a more specific type, such as a call to action, an evaluation, an argument by example, or argument of definition.

Authors use relevant rhetorical methods—devices, strategies or techniques—to support their overall rhetorical purposes. After you have written your brief introduction, you should outline and analyze three strategies that the author uses to achieve his or her purpose or an associated significant effect and include at least one major—in the case of rhetorical question or anecdote, for instance—or several less involved examples—in the case of types of diction or emotional appeals, for instance—of each strategy. The strategies that you identify—including appeals to *pathos*, *logos*, or *ethos*; syntactic elements; types of diction; selection of details; poetic elements such as figurative language or imagery; analogies—should be as specific as possible and directly related to some purpose, attitude, tone, or other effect.

Rubric for Evaluation

Each of the ten typed, one-page write-ups will be assessed on a 10-point scale for a total of 100 points. For each response, you can receive two points for identifying the specific mode of discourse by characterizing the essay and its purpose(s). You can receive an additional two points for connecting the rhetorical methods to that purpose. The additional six points stem from the clarity of your analysis and the specificity of example for each of the three rhetorical methods that you present. The maximum score is a 6.5 for one device and an 8.5 for two devices. Although your teacher may give you extra-credit for higher quality responses, you will not get extra credit for doing more than 10 responses or for writing more than one page for each. Please read the sample essay, entitled “The Bey” (pp. 383-386), and examine the model response on the back of this page to use as a guide. Do not limit yourself to the three strategies presented in the model. Consult online resources, such as <http://www.virtualsalt.com/rhetoric.htm> or college sites like <http://mcl.as.uky.edu/glossary-rhetorical-terms>, for definitions with examples.

In this vignette entitled “The Bey” (383-386), Bruce Chatwin reflects on a character who influenced his life in a brief period of time. This literary miniature captures particular interactions with a self-reported Bey or Turkish chieftain who has left a lasting impression on the author’s life. Chatwin’s portrayal of the Bey reflects the Bey’s peculiar, even mysterious lifestyle. Nevertheless, Chatwin clearly sympathizes with the Bey, whose expertise and mysterious nature has had a lasting effect on his life and career.

I. Terms Related to the Art World

Chatwin litters his short autobiographical reflection with terms related to history and art. *Mosan*, *Byzantine*, *Egyptian*, *Cycladic*, *Attic*, and *Pentellic* indicate the time period or region associated with certain pieces of artwork, while *vitrine*, *lekythos*, *stele*, and *intaglio* suggest particular objects of the art or museums. Combined, these specific adjectives and nouns reflect the author’s knowledge of the art world in which he lives as they fill the essay with vivid, concrete details. By infusing the text with esoteric references, these terms also elevate the text.

II. Authentic Dialogue

Chatwin focuses on several representative conversations that he had with the Bey—from their first meeting about “The Eye” (383) to the first time the Bey exchanged art relics for favors (384). These authentic discussions serve as a blueprint for the discussions Chatwin and the Bey had for two to three years, capturing the subtext of their peculiar relationship based on a mutually beneficial system of exchanges and favors.

III. Selection of Vivid Detail

The essay is replete with descriptive enhancements that make the passage more vivid, memorable, and realistic. Chatwin includes descriptive adjectives to modify otherwise commonplace objects: “Astrakhan-collared,” “syrupy eyes” and “brushed-up moustache.” In addition to these enrichments, Chatwin embellishes his narrative with vivid accents. From explaining how he would “wrap the treasures in tissue paper” (384) to attaching provenance to almost every art piece mentioned—the lekythos “from the collection of Lord Elgin,” the ring from the “Tell-el Mashkuta Treasure”—Chatwin recreates a rich-textured art world, both foreign and fascinating to most readers.